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A MONTHLY  
RECORD  
AND  
Review.

EDITED BY  
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[FEBRUARY, 1902.

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**A Monthly Record and Review devoted to the Interests  
of Worship Music in the Nonconformist Churches.**

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\*\*\*\*

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1. MSS. must be sent to the Editor at "Bryntirion," Grimston Avenue, Folkestone, on or before February 28th, 1902.

2. Each MS. must be marked with a *nom-de-plume*, and must be accompanied by a sealed envelope containing the name and address of the writer.

3. Unsuccessful MSS. will be returned if stamped addressed envelopes are sent us for that purpose.

4. We reserve the right to withhold the prize should we consider there is no MS. of sufficient merit or suitability.

5. Our decision in all matters relating to the competition shall be final.

\*\*\*\*

Much satisfaction has been felt at the announcement that the musical arrangements for the Coronation are to be made by Sir Frederick Bridge. No better choice could be made, and, as organist at Westminster Abbey, it is appropriate that he should receive the appointment. Further, Sir Frederick

has had more experience than any other musician in arranging the musical programme for these extra special occasions, and, so far as we know, his selections have always been much appreciated. We hope that modern composers will be well represented in the musical arrangements. There is surely no need to fall back upon the works of composers long since dead, when we have many highly gifted writers amongst us. For instance, anthems by Sir Frederick Bridge, Sir Hubert Parry, and Dr. Elgar would, no doubt, be quite as effective as those by Purcell, Attwood, or Boyce. But the whole matter can be left safely in the hands of the popular Westminster organist.

\*\*\*\*

Much regret is felt at the departure of Mr. E. H. Lemare for Pittsburg, U.S.A. He is probably the most accomplished of our younger organists, and his services during the last few years have been in great demand. But, alas! owing to the music being cut down at St. Margaret's, Westminster, he became unsettled, and accepted the position of organist at Carnegie Hall, Pittsburg, at £1,000 per annum. Mr. Lemare will do well in America, for "crack" players are not numerous there. He will probably fall in for much of the work that Mr. Archer used to do.

\*\*\*\*

A correspondent writes thus:—"Will you please express an opinion on the following fact? During the first two hymns, chant, and anthem, our minister almost invariably sits down, and is busy reading the sermon which he is about to deliver. Is this common, and is it quite becoming?" Nothing can fairly be said against ministers sitting down during the singing, for that is the only time



they can rest during the whole service, and to stand for an hour and a half is very tiring. But, happily, it is not usual, nor is it wise, for a minister to be preparing his sermon while the hymns, etc., are being sung. That is quite as bad as the congregation studying the hymn or tune book during the lessons or the sermon. All necessary preparation for the service (whether by minister, organist, choir, or deacons) should certainly be completed before the service commences, if the worship is to be thoroughly reverent. We fancy that unprepared ministers are rare.

\*\*\*\*

The Annual Spring Festival of the London Sunday School Choir will be held on Saturday, the 15th inst., at the Royal Albert Hall, Kensington. In addition to the Choir and Orchestra of 1,200

adult performers, Madame Alice Gomez, Miss Kate Cherry, and Mr. Ben Davies will sing; and Mr. Wm. Whiteman will conduct. An excellent programme has been arranged for the occasion, and Mr. Horace G. Holmes will preside at the great organ, and Mrs. Mary Layton, F.R.C.O., at the pianoforte.

\*\*\*\*

The reports of concerts, etc., in some of our localised parish magazines do not err, as a rule, on the side of accuracy. A correspondent tells us that one of the suburban "locals," in describing a performance of the "Messiah," last month, came out with the announcement that Mr. Blank's solo, "Every valley shall be *brought low*," was all that it should be, and that Miss Ditto delighted the congregation with her rendering of "O thou that *tillest the earth*."

## Passing Notes.



SHOULD like to add my tribute to those which have been paid by the Press to Mr. John Adcock's admirable little work entitled "The Choirmaster," which was published recently at the office of this journal.

Mr. Adcock has had long and varied experience of Church musical work, and his book is a combination of this experience with the wisdom and experience of others. Within its limits, we could hardly have a better work. It is eminently practical in its treatment of such themes as expression, pronunciation, and the training of the voice, and the organist may learn as much from it as the choirmaster. Indeed, if he is a sensible man, willing to take a hint, he will probably learn a good deal more. Organists as a class have faults which they seldom realise themselves. As a rule they play far too loudly when accompanying the voices, so that instead of the organ acting as a support and background for the vocal tone, it becomes the chief factor in the service and distresses the ears of every sensitive listener. Then there is often a misuse of the 16 ft. tone. As Mr. Adcock says, the everlasting droning of a 16 ft. pedal stop is bad enough, but the almost perpetual use of a 16 ft. manual growling out the "leads" an octave too low, like a double bass playing a viola part, is infinitely worse. I have even heard a fugue subject given out with a 16 ft. manual stop! All this shows a lamentable want of sense, to say nothing of artistic taste; and it is because Mr. Adcock says so much to stimulate the thought of his readers on such matters that I so heartily commend his book. It ought to have a large sale.

Mr. Adcock doesn't go in for humour. If any organist or choirmaster wants to have a little of that saving quality while seeking to gather some instruction, let him get hold of Mr. R. S. Genge's "How to Sing the People's Part," published by Mr. Elliot Stock. Mr. Genge describes himself as "senior

curate," yet he has the good sense to tell "the people" that the choir and organist are "the trained and official leaders of the singing: they occupy a position of quasi-minor orders, and must not be bullied by anybody, male or female, competent or incompetent." What a paradise the world would be for the organist if he could have a law passed to this effect! Moreover, the people are not on any account to try to lead the choir. The people's voice "should be a chorus of voices, and in a chorus a would-be soloist is anathema. Try and not be anathema." Mr. Genge does not beat about the bush. "The Amen singing of ancient congregations," says he, "was once rapturously compared to thunder. Is yours like that?" Under the heading of "Anthem" the people are thus addressed: "You should not sing the anthem; it is not meant for you to sing. . . One other thing: Vocal music is not the only worship music, so stand up immediately the instrumental introduction is begun (whether for an anthem or when the canticles are sung to 'service'), and then, without the disturbance of further movement, you will be ready and attuned for the entry of the voice parts." It must be rather nice being Mr. Genge's organist. As for Mr. Genge's people—well, I don't suppose their singing is to be "rapturously compared to thunder." Congregational singing nowadays is more like the brooding of the gentle dove.

Spurgeon used to tell his students to beware of choosing *mal-a-propos* sermon texts. He would remind them of the jail chaplain who preached one morning to the prisoners from the words: "It is good for us to be here," and put before them as a solemn warning the man who, newly returned from his honeymoon, astonished his people by giving out the text: "The troubles of my heart are enlarged, oh, bring me out of my distresses." It is evident that the minister of a certain church in the far north of Scotland had no such goodly counsel when he



was a student. His choir went out on strike lately because they were asked to pay for admission to a social gathering at which they were to provide the music. The matter having been amicably arranged, they returned to their places the other Sunday to hear, as it proved, a sermon from the text: "Father, forgive them, for they know not what they do." Nor was this all, for in the evening the reverend gentleman (I was about to say the reverend joker) preached a discourse on the return of the Prodigal Son! I always had my doubts about that tale of the Puritan parson who, in the presence of his musical malcontents, gave out—"And are ye wretches still alive, and do ye still rebel?" But this tale of the Scots parson reassures me. Scots parsons evidently do have a sense of humour.

We must allow that they really do some things better in France. But they don't seem to pay their organists so well as they are paid in some other countries. Mr. Clarence Eddy tells that at La Trinité, Paris, the organist has only 3,000 francs per annum; the same is paid at St. Augustine's; at St. Eustache, where Batiste used to play, the salary is 2,000 francs; Widor has 2,400 francs at St. Sul-

pice; and Gabriel Pierne is paid 1,500 francs at St. Clotilde. Weddings, of course, make a substantial addition to these salaries, but one would need to have them wholesale when the fee is only twelve shillings. No wonder Mr. Eddy, getting his £10 in Chicago, expresses surprise at the nominal figure. The American organists seem indeed to be a lucky lot in the matter of salaries. One of the musical journals across the water says that "Organists in the States are making such huge salaries that a paltry five thousand dollars (£1,000) a year, with a few thousand dollars for special recitals and teaching, did not tempt any of them to apply for the organistship at the Pittsburg Carnegie Hall." This statement is very likely misleading, for I am not aware that applications for the post were invited. In any case it is comforting to think that the appointment of Mr. Edwin H. Lemare will not upset the equanimity of his American brethren. A good many people seem to have thought that Mr. Eddy, who is the American W. T. Best, would go to Pittsburg. But Mr. Eddy probably does better in Chicago than he would have done by making the change. Besides, Mrs. Eddy is a very rich lady, and money in the wife's purse always makes a good anchor for a man. J. CUTHBERT HADDEN.

## *The Making of a Great Singer.*

**I**T has been said that a great singer is born, not made. But this, like a great many other nice sayings, is only a part truth. No singer has ever achieved greatness on just what was born in him. Nor, of course, is it true that one can work out his greatness by sheer force of will and application without the natural gifts that must form the basis of all great vocal achievements.

No, the great singer is both born and made.

Several things are necessary to make a great vocalist, and these are united in rare degrees in the persons of those who achieve great fame along this line. The artistic temperament, the natural power and quality of voice, the strong physique, the intense application, the good sense, the expressive countenance, the comely figure—all these go to make up the artistic inheritance of the great artist in song.

Whether it be the expression of a mood of tenderness or sorrow, or one of joy and gaiety—whether it be the telling of a tale of woe and misery or one of happiness and ecstasy, whether it be the depths of misery or the heights of bliss—whatever be the mood or circumstances, the great singer must have the means of its expression at his command and use them in such a way that he plays on the hearts of his hearers as does the leader of an orchestra through the manifold musical means at his command.

To achieve such results one must first feel; then

think, then do. That is to say, all the sensitiveness of an artistic nature must be present in the highest degree; one must work, study, think, practice, learn to apply the means to the end, acquire the necessary technique of reaching people's minds and hearts. Then comes the realisation of the ideal, the expression of the emotions and ideas of others, of the great composers. The artist is the crystallisation of the best that has preceded him.

A great singer must be at the same time objective and subjective. In the classics he must sing with the expression governed by the intellect and by his historical knowledge—by thought and tradition, if you please. In the romantic school he must allow the romanticism of his richly-endowed nature full sway, and the emotional element becomes more prominent.

Art is mood crystallised into tone or visible form. But more fully is this true of the tonal than of the plastic arts. So the tonal artist must be susceptible to all shades of emotion and, of course, have the technique for all shades of emotional expression. And that is what makes a man or a woman an artist. He or she thinks art, feels art, lives art, does art. What higher attribute can be paid to an artist than to say his life is a continual thinking and doing of art—that he is a personification of art? And yet many of the great singers, those of broader culture and kindlier disposition, deserve even as rich a tribute as this.

## *Music at the Congregational Church, Bowdon, Cheshire.*

**B**OWDON Congregational Church is one of the most important and notable churches in the Congregational body, and this for several reasons. The "cause" is comparatively a young one. Sixty years ago Bowdon was nothing more than a small country village; but now it is one of the influential suburbs of Manchester, and Congregationalism has grown with the neighbourhood.

It was in 1803 that the first attempt to found a church in Bowdon was made by the Rev. James Turner, of Knutsford. Services were held in a private house; but ere long they had to be given

signation, the Rev. A. J. Morris, of Holloway—a noted man of his time—undertook the pastorate; but, unhappily, a serious illness almost immediately laid him aside, from which he never recovered. During this trying period the Rev. T. M. Herbert, a very highly cultured man, took charge of the church, though he was not actually pastor. During a ten years' pastorate (1864—1874) by the Rev. Henry Griffiths the church was enlarged, and various missions were founded in the district. On Mr. Griffiths' resignation, the present pastor, the Rev. Alexander Mackennal, D.D., was invited, and in December, 1876, he accepted the pastorate.

Dr. Mackennal is one of the leading lights of the denomination. He is a man of many gifts. His sermons are always thoughtful and cultured, and need close attention. During his reign the church has largely increased, and the numerous agencies have become still more flourishing. At the present moment his church can certainly claim to be one of the most active and influential in the country. Dr. Mackennal was Chairman of the Congregational Union of England and Wales in 1887, and a few years later he was earnestly requested to become its Secretary. He has been President of the Free Church Council, and has visited America as a Vice-President of the International Council of Congregational Churches, and also as a lecturer. He has written several books, which have circulated largely.

The church is a fine building, the interior being very handsome. On the walls are numerous brass plates and other memorials of many who have in the past faithfully served the church. Amongst these are several in memory of friends who rendered excellent help in the musical services. For instance, in the choir there is a brass tablet with this inscription: "In loving memory of Samuel Mills Saxon, some time organist of this church, who died in 1886." Another one reads thus: "In affectionate remembrance of Annie Butler, who for many years sang in the choir of this church." A third one says: "In memory of John Mills, of Northwold, Dunham Massey, honorary organist and choirmaster of this church from 1868—1883. This tablet was placed here by the choir, in recognition of his devoted service, October, 1897." It is exceedingly pleasant to see these appreciative tokens of regard and thankfulness.

At the present time the choir consists of about twenty-five members, with an average morning attendance of about twenty. In the evening the average is only about twelve, most of the others, it seems, being engaged in mission work in Manchester. Is it not possible to find deputies to fill the places of the absentees, or other friends to attend to this mission work, as so small a choir cannot efficiently lead the singing? In fact, for so large a church, and for a reason we shall presently refer to, a choir of fifty or so is necessary. We must, however, say that the few singers who



MR. ARTHUR M. HERBERT.

up, owing to the meagre attendance. Some years later, a second attempt was made by the Rev. Joseph Whitworth; but again it proved a failure. The third venture, in 1839, was more encouraging. A small chapel was purchased by a few liberal friends, and the first pastor was the Rev. John Earnshaw. He was succeeded by the Rev. J. F. Stenner. In 1847 the Rev. John Wilkinson became pastor, and it was during his ministry that a movement was started for building a larger church, and for converting the chapel then in use into schoolrooms. This work was speedily accomplished, and the new church was opened in 1848. On the death of Mr. Wilkinson, the Rev. Henry Christopherson became minister, and he was succeeded by the Rev. H. T. Robjohns. On his re-



were present on the Sunday evening we visited the church, sang tastefully.

The organist and choirmaster is Mr. Arthur M. Herbert, a very accomplished and clever player, who was for some years a pupil of Dr. Pyne, and for whom he has played in Manchester Cathedral. He aims high in all he attempts, and he does not fall below his standard. His voluntaries are well selected and skilfully performed, and his accompaniments are always judicious and in good taste. After evening service on the first Sunday in each month, Mr. Herbert gives a short recital. His programme on these occasions is made up of a sonata by Mendelssohn, Merkel, Rheinberger, or Guilmant, a concerto or a Bach prelude and fugue, and some shorter pieces. These recitals are always much enjoyed.

But what can we say of the organ? It is a three-manual instrument of thirty-four stops. The tone is excellent, the diapasons being unusually good. We understand that it was originally placed behind the pulpit—decidedly the very best position for it. But some years ago it was unfortunately moved into a very small chamber at the side, with the inevitable result that more than half the tone is lost. When we heard the opening voluntary and the first hymn, we came to the conclusion that the organ was quite a small one, and we were astonished to find, later on, what the instrument really contains. How so good and so adequate an organ came to be placed in this hole and corner almost passes comprehension. Mr. Herbert is sadly handicapped in both his voluntaries and accompaniments. The choir and congregation cannot possibly get sufficient support, consequently the congregational singing is tame. There is no body in it, nothing inspiring. It lacks colour, fire, vigour, and "go"—and simply through

the position of the organ. Mr. Herbert certainly makes the very best of the instrument; but it is utterly impossible for the tone to get out of the chamber. It is quite possible to remedy this serious defect, and in the interests of the Service of Praise the necessary alteration ought to be made. If this was done, and the choir increased, Mr. Herbert, with his skill and good taste, would make the singing very different to what it is now, and the congregation would be all the better for it in every way. We very earnestly commend this matter to the consideration of those in authority. Financial difficulties, fortunately, do not stand in the way in this church. On the Sunday we were present the collections for the day amounted to £841 (for the London Missionary Society). Surely, therefore, the comparatively small amount needed to remedy a glaring defect would be at once forthcoming if the scheme was earnestly taken up.

Once a year a concert is held in aid of the various "Rural Missions," at which the choirs connected with these missions perform separately. So far so good. But it would add to the interest of the occasion, and do all the singers good, if they sang one or two pieces together. The choirs, no doubt, vary in ability; but if simple pieces were chosen, all would be able to take part. Organ solos and pieces for organ, violin, and violoncello add variety to the programme on these interesting occasions.

Our visit to this flourishing church was exceedingly pleasant. A more active and earnest body of people it is impossible to conceive. But that an organ costing, probably, £800 should be reduced to the value of a £300 instrument by being "boxed up" somewhat tinged our pleasure with depression. Next time we visit Bowdon we hope we shall be able to hear the *whole* organ.

### Oldham Nonconformist Choir Union.

A MOST successful performance of Handel's "Messiah" was given by the Oldham Nonconformist Choir Union in the Co-operative Hall, Greenacres, on December 23rd. Owing to the inclemency of the weather personal comfort was very much interfered with, and there would doubtless have been a packed audience had the night been more favourable. As it was, a splendid audience gathered. In every respect the production was a great success, and every credit is due to the conductor, Mr. Harry Hannam, for the success of his efforts in getting together such a fine chorus, numbering over 200. The orchestra was composed of talented musicians, who performed their share of the work in a highly pleasing manner. In the chorus the basses, tenors, and contraltos performed their work with vigour, but a few of the sopranos were rather weak on the top notes. "Behold the Lamb of God," "All we like sheep," and "For unto us a Child is born" were perhaps the finest numbers rendered by the choir. The principals were Miss Rosa Travis (soprano), Madame Barker (contralto), Mr. Joseph Hanson (tenor), and

Mr. Fowler Burton (bass). Miss Travis took her part well and sweetly throughout, and left nothing to be desired in the rendering of the airs "I know that my Redeemer liveth" and "Rejoice greatly," whilst in the recits "There were shepherds," "And lo! the Angel of the Lord," "And the angel said unto them," "And suddenly" her singing was simply charming. Madame Barker has a contralto voice of pleasing quality, and uses it with taste and expression. Though always at ease, she exercised great care, and the expression she introduced into the ever-popular "He was despised" was very fine indeed. Her singing of "He shall feed His flock" was likewise exceedingly good. Mr. Joseph Hanson has a sweet voice, but was somewhat wanting in expression, and also made over-much use of the vibrato. Mr. Fowler Burton took his parts admirably and received a great ovation. His "Why do the nations" was decidedly the gem of the evening, and the audience were enraptured with it. Altogether the performance was decidedly one of the best of its kind ever heard in this town, and every credit is due to all who took part.

## The Hymn Tune in Operatic and Instrumental Music.

BY ORLANDO A. MANSFIELD,

Mus. Doc., Trinity University, Toronto; F.R.C.O.; L. Mus. L.C.M.; L. Mus. T.C.L.

Author of "The Student's Harmony," etc., etc.



HAT the hymn tune, or chorale, is to be found within the pages of many an oratorio, and of much other music generally regarded as "sacred," is a fact of which every average reader of a musical journal would, in all probability, be perfectly aware, and any novelty connected with the discovery of any hymn tune in such a connection would be found to arise from the treatment of the hymn tune itself rather than from the nature of its environments. But that the chorale is to be found in compositions intended for performance upon the stage or in the concert-room is a matter which, if it has not escaped the attention of otherwise thoughtful people, has not had attributed to it the importance to which it is entitled, especially when we come to consider that the presence and treatment of the hymn tune in many operatic and instrumental works contributes largely, and is sometimes indispensable, to the intended effect of these compositions. To compile a complete list of the various presentations and still more varied treatment of the hymn tune under the circumstances just alluded to would be impossible within the limits of any article, even if abnormally lengthy. Accordingly, we ask that our remarks may be taken as suggestive rather than exhaustive, and typical rather than individual.

In our article upon the treatment of the hymn tune in the oratorio, published in this Journal in June, 1901, we alluded to the employment by Mendelssohn, in his "Athalie," of the chorale, "Ach, Gott, von Himmel sieh darein." Now, whether Mendelssohn's "Athalie" is to be regarded as an oratorio, or as incidental music to a drama upon a Scriptural subject, we cannot linger to discuss. The point of interest to us is that, if we look upon the work in question as an example of operatic music, it cannot lay claim to being the first work of its kind to contain the particular chorale to which allusion has just been made. This tune is to be found in the song of the Two Men in Armour in Mozart's "Magic Flute," a work which was produced on the 30th of September, 1791, and reached its 200th performance on October 22nd, 1795. The original treatment by Mozart is totally different from that of Mendelssohn, the chorale in the former case having its melodic outline considerably varied, in addition to being assigned to two soloists accompanied by imitative counterpoint upon the strings.

A better known and more important employment of the chorale in opera is to be found in Meyerbeer's opera, "Les Huguenots," produced in 1836. Here the chorale is that generally assigned to Martin Luther, "Ein feste Burg ist unser Gott," a chorale used by Bach in his Church cantatas, as well as by Mendelssohn and Wagner in orchestral

compositions of which we shall have something to say presently. Meyerbeer places the chorale in a very prominent position in his work, founding upon it the whole of the instrumental introduction to the opera, and allowing it to form the death-song of some of his principal characters. Yet however greatly we may admire Meyerbeer's skill in introducing and treating this particular chorale, we cannot but think that its introduction displayed considerable ignorance of musical and ecclesiastical history on the part of the composer or his librettists. At least one eminent critic has pointed out that although the Huguenots in France were often called "Lutheriens," they were not Lutherans as we understand the term, but were followers of John Calvin, and as such would have been far more likely to have been familiar with the strains of the Genevan Psalter, as written or harmonised by Bourgeois, Goudimel, or their contemporaries, to the words of Marot or Beza, than with the production of the great German reformer. Goudimel, it should be remembered, lost his life in the provincial massacres which followed those of St. Bartholomew's Day, while the real battle song of the Huguenots was a setting of the 68th Psalm by one Greiter, a German, whose tune first appeared in a German Psalter, in 1537, and was included by Calvin amongst the melodies which adorned the first instalment of his Genevan Psalter, published in 1539. Hence, spite of the fact that Meyerbeer's opera remains, as Mrs. Julian Marshall puts it, "the most vivid chapter of French history that ever was written," his employment of the chorale "Ein feste Burg" can only be looked upon, in the words of another modern critic, as "local colouring which is not strictly accurate."

The quasi-chorale passages to be found in the church scene and in the finale of Gounod's "Faust" must be regarded as examples of the employment of plain song in opera rather than as instances of chorale treatment pure and simple. Although somewhat foreign to our subject, this reminds us that the "Alleluia" which Hummel has so effectively introduced into his Pianoforte Sonata in E flat, Op. 13, and the "canto fermo" which forms the basis of the elaborate counterpoint adorning the finale to Mozart's "Jupiter" symphony, may be regarded as additional instances of the introduction of the old Gregorian Chant into so-called secular compositions. Mr. F. Corder would have us remember that the initial notes of the Mozartean phrase are, really, the intonation to the "Credo," a phrase which, he says, has exercised a "strange fascination" upon musicians of various schools and ages. Thus it is to be found in the Crusader's Chorus in Liszt's "St. Elizabeth," in the first movement of Raff's 2nd Violin Sonata, in the opening bars of Mendelssohn's "Re-

# Hallelujah! Christ is risen!

Final Chorus for Arthur Berridge's New Cantata

## VIA CRUCIS.

(Complete 1<sup>st</sup>)

LONDON "MUSICAL JOURNAL" OFFICE, 29 PATERNOSTER ROW.

Contralto.

Voice.

Now as it be-gan to dawn on the first day of the week, Came

Ma-ry Mag-da-le-ne and the o-ther Ma-ry to see the se-pul-chre.

And the an-gel said un-to the wo-men, Fear not ye: for I

know that ye seek Je-sus, Which hath been cru-ci-fied, He is not here, He is not


Via Crucis.



here, He is not here He is ris.en. (rise choir.)

*f*

*p*



Allegro.  $\text{♩} = 80.$

*mp cresc.* He is not here, He is not here, He is not here He is ris.en.

*f* *ff*

*mp* *cresc.*

*mp* *f* *ff*



Allegro moderato.  $\text{♩} = 100.$

*f*



Hal-le-lu-jah! Hal-le-lu-jah! Hearts to



heav'n and voi - ces raise; Sing to God a hymn of glad - ness, Sing to

God a hymn of praise; He, who on the cross a Vic - tim For the

world's sal - va - tion bled, Je - sus Christ, the King of glo - ry, Now is

ris - en from the dead. Hal - le - lu - jah! Hal - le - lu - jah! Glo - ry be - to God on

*ff*

high; Hal-le-lu-jah! to the Sa-viour, Who has gained the vic-to-ry!

Christ is ris-en, Christ the frist-fruits Of the ho-ly harvestfield, Which will

all its full a-bun-dance At His se-cond coming yield; Then the gol-den ears of

har-vest Will their heads be-fore Him wave, Ri-pened by His glo-ious



sun-shine From the fur-rows of the grave. Hal-le-lu-jah! Hal-le-

- lu-jah! Glo-ry be to God on high; Hal-le-lu-jah to the Sa-viour, Who as

gained the vic-to-ry! Hal-le-lu-jah to the spi-rit, Fount of

love and sancti-ty! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! A-

men, Hal-le-lu-jah! Hal-le-lu-jah! A-men, Hal-le-lu-jah! Hal-le-lu-jah! A-

- men, Hal-le-lu-jah! Hal-le-lu-jah!

- jah! A-men, A-men, A-men.

Hal-le-lu-

Hal-le-lu-

The musical score is written for voice and piano. It features a key signature of one sharp (F#) and a 2/4 time signature. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are in Latin, and the music is a setting of the 'Via Crucis' (Way of the Cross). The score consists of several systems of staves, with the vocal line and piano accompaniment. The lyrics are: 'men, Hal-le-lu-jah! Hal-le-lu-jah! A-men, Hal-le-lu-jah! Hal-le-lu-jah! A-' followed by '- men, Hal-le-lu-jah! Hal-le-lu-jah!' and '- jah! A-men, A-men, A-men.' The piano accompaniment provides a harmonic and rhythmic foundation for the vocal line.

Via Crucis.







# Popular Anthems FOR CHURCH USE.

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|---|--|
| <p>No.</p> <ol style="list-style-type: none"> <li>1. COME, LET US JOIN OUR CHEERFUL SONGS! W. HENRY MAXFIELD. 1½d.</li> <li>2. TRUST IN THE LORD WITH ALL THINE HEART. ARTHUR BERRIDGE. 1½d.</li> <li>3. HOLIEST! (SAVIOUR) BREATHE AN EVENING BLESSING. F. MAITLAND. 1½d.</li> <li>4. ROCK OF AGES. G. BUXTON GRUNDY. 1½d.</li> <li>5. O BE JOYFUL IN GOD. W. HENRY MAXFIELD, Mus. Bac. 1½d.</li> <li>6. FEAR NOT, O LAND (Prize Harvest Anthem). ARTHUR BERRIDGE. 1½d.</li> <li>7. HOLY, HOLY, HOLY. W. WRIGHT. 1½d.</li> <li>8. THERE WERE SHEPHERDS (Prize Christmas Anthem). W. WRIGHT. 1½d.</li> <li>9. HE IS RISEN (Prize Easter Anthem). J. P. ATTWATER. 1½d.</li> <li>10. O LORD, I WILL PRAISE THEE (Prize Anthem). O. A. MANSFIELD, Mus. Doc. 1½d.</li> <li>11. BECAUSE THE LORD THY GOD (Prize Harvest Anthem). W. HENRY MAXFIELD, Mus. Bac. 1½d.</li> <li>12. ALL HAIL THE POWER OF JESU'S NAME (Prize Anthem). ERNEST H. SMITH, F.R.C.O. 1½d.</li> <li>13. BENEDICITE OMNIA OPERA (Prize Setting). GEORGE H. ELY, B.A. 1½d.</li> <li>14. LET US NOW GO EVEN UNTO BETHLEHEM (Christmas Anthem). BRUCE STRANE. 1½d.</li> <li>15. CHRIST IS RISEN (Prize Easter Anthem). JAMES LYON. 1½d.</li> <li>16. SAVIOUR, BLESSED SAVIOUR. ERNEST H. SMITH, F.R.C.O. 2d.</li> <li>17. THREE INTROITS. ERNEST H. SMITH and E. MINSHALL. 1½d.</li> <li>18. LET THE EARTH BRING FORTH GRASS. ARTHUR BERRIDGE. 2d.</li> <li>19. MARCH ON, MARCH ON, YE SOLDIERS TRUE. C. DARNTON. 2d.</li> </ol> | <p>No.</p> <ol style="list-style-type: none"> <li>20. PRAISE YE THE LORD (Festival Anthem). ERNEST H. SMITH, F.R.C.O. 2d.</li> <li>21. THE LORD'S PRAYER (Congregational Setting). A. W. FLETCHER. 1½d.</li> <li>22. ASSIST US MERCIFULLY, O LORD. G. RAYLIGH VICARS. 1½d.</li> <li>23. PRAISE THE LORD, O JERUSALEM. C. DARNTON. 2d.</li> <li>24. BEHOLD, I BRING YOU GOOD TIDINGS. ARTHUR BERRIDGE. 2d.</li> <li>25. WHO IS THIS SO WEAK AND HELPLESS? E. MINSHALL. 2d.</li> <li>26. REJOICE IN THE LORD. ARTHUR BERRIDGE. 2d.</li> <li>27. FORWARD BE OUR WATCHWORD (Choral March). W. H. MAXFIELD. 2d.</li> <li>28. THE ROSEATE HUES OF EARLY DAWN. BRUCE STRANE. 2d.</li> <li>29. THE GLORY OF THE LORD (Harvest or General). C. DARNTON. 2d.</li> <li>30. BLESSED IS THE PEOPLE. W. HENRY MAXFIELD, Mus. Bac. 2d.</li> <li>31. LET THE RIGHTEOUS BE GLAD. C. DARNTON. 2d.</li> <li>32. CHRIST OUR PASSOVER IS SACRIFICED FOR US. C. DARNTON. 2d.</li> <li>33. O HAPPY BAND OF PILGRIMS (Choral March). E. H. SMITH F.R.C.O. 2d.</li> <li>34. ONWARD, SOLDIERS TRUE (Choral March). ARTHUR BERRIDGE. 2d.</li> <li>35. SING ALOUD UNTO GOD. A. W. FLETCHER. 2d.</li> <li>36. BREAK FORTH INTO JOY (Prize Christmas Anthem). ARTHUR BERRIDGE. 2d.</li> <li>37. COME, CHRISTIAN YOUTHS AND MAIDENS. ARTHUR BERRIDGE. 2d.</li> <li>38. BRIGHTLY GLEAMS OUR BANNER. JAMES LYON. 2d.</li> </ol> |
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(To be continued.)

*Some Sol-fa Editions of many of the above are already published and others are in course of preparation.*

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formation" Symphony, and in the initial notes of the "Grail Motive" of Wagner's "Parsifal." The concluding notes of this "motive" form a progression known as the "Dresden Amen," a phrase with which Mendelssohn has concluded the introduction to his Reformation Symphony and inserted between the development and recapitulatory portions of the first movement of the same work.

But the word "Reformation" reminds us that we have wandered rather far from the subject of this paper, which was the Protestant chorale and not the Papist plain-song. We will therefore at once retrace our steps, and get back to the chorale proper, seeking now for some instances of its employment, not in operatic but in instrumental music. Here we are at once reminded not only of the same chorale, "Ein feste Burg," but of the same composers whose works have just been mentioned—Mendelssohn and Wagner. The latter has introduced the chorale into his "Kaiser" March, whilst Mendelssohn founds the whole of the introduction to, and much of the subsequent material of, the Finale to his "Reformation" Symphony upon the same tune, introducing it *in toto* in the former instance, and employing it as a kind of "canto fermo" in the latter case, its effect when thundered forth by the brass against the rolling counterpoint of the basses being thrilling in the extreme. In using the plain-song phrase in his first movement, depicting the darkness prior to the Reformation, and founding his finale upon the battle song of the German Protestant, Mendelssohn has proved how his university training and general culture prevented him from falling into the error made by Meyerbeer, and justified the suitability of his work for the purpose for which it was composed, viz., for "performance at the Tercentenary Festival of the Augsburg Protestant Confession, which was intended to be celebrated throughout Germany on June 25th, 1830."

The air known to us as Haydn's "Hymn to the Emperor" can scarcely be regarded as an example of a legitimate hymn tune. But its constant use for this purpose in our churches justifies us in alluding to it in this connection. The music was written for four voices, in January, 1767, and was first sung on the Emperor's birthday on the 12th of the following month. One of Haydn's biographers accounts for the use of this composition as a hymn tune by reason of "its simplicity almost sublime," and its

devotional character. It was a great favourite with the composer, whose employment of it as a theme for four variations in his string quartet, Op. 76, No. 3, known as the Kaiserquartet, constitutes one of the most interesting examples of the employment of the hymn tune in chamber music.

Although the introduction of the chorale in organ music is by no means infrequent, its employment in this connection has afforded to some of the best writers for the king of instruments an opportunity for the display of their musicianship of which they have not been slow to avail themselves. The choral preludes, and organ compositions founded on chorales, which emanated from the mind of Johann Sebastian Bach would require, for their adequate description, the pen of a Spitta and the space of several volumes. We will not, therefore, attempt the impossible, but content ourselves with alluding to the treatment of the chorale in the organ sonatas of Mendelssohn. In the first of these noble works the introduction of a chorale affords a pleasing contrast to the imitative treatment of the more important subject matter of the first movement. Considerable doubt has been expressed as to the composition of this chorale, but it appears that the chorale is one entitled, "Was mein Gott will," and was thus designated on Mendelssohn's original MS. Of the eight lines comprised in the original form of this tune Mendelssohn has made use of the first four only. In his third sonata he employs the chorale, "Aus tiefer Noth," as a canto fermo assigned to the pedals and bearing above it an independent fugue. The chorale forming the introduction to the fifth sonata has been ascertained to be an original composition. That forming the theme for the variations in the sixth sonata is one entitled "Vater unser im Himmelreich," from the words of Martin Luther—a paraphrase of the Lord's Prayer, to which it was originally set. Bach has used this tune in his "Passion according to St. John," as well as in some of his Church cantatas. As Mendelssohn's organ sonatas are so well known and easily procurable, we have preferred to enumerate the instances of chorale treatment and indicate the origin of the selected tunes, believing that to many of our readers further description, in these days of the general cultivation and appreciation of organ music, would be unnecessary.

(To be continued.)

### London Free Methodist Musical Union.

THE usual Quarterly Council Meeting was held on Saturday, January 18th, at the Streatham Free Methodist Church. A hearty welcome was accorded by the pastor, Rev. C. H. Poppleton, and the members of the P.S.A. Committee, the arrangements for the tea being admirably carried out by the ladies.

In connection with this meeting the Rev. J. Hartley Duerden delivered a lecture on "The Works of Mendelssohn," which proved most interesting and enjoyable. The choruses, "Thanks be to God," "Be not afraid," "He watching over

Israel" (from "Elijah"), and "But the Lord is Mindful" ("St. Paul"), were effectively rendered by the choir under the direction of Mr. L. C. Speed. Miss Dora Truckle contributed the solo, "Hear ye, Israel." Mrs. Bullock "O rest in the Lord," and Mr. Mackenzie, of Plumstead, played on the violin a Descriptive Fantasia, introducing several of the pieces in "Elijah," which was much appreciated by the audience. Miss Lillie Grist gave one of the "Lieder ohne Worte" as a pianoforte solo, and Mr. F. L. Grist the March from "Athalia," the last-named acting as accompanist throughout the proceedings.

## Soloists and the Golden Rule.

A PLEA FOR ACCOMPANISTS.

By F. S. DAVIS.



A GREAT deal has been said and written regarding the poor and in-artistic work of accompanists. In many cases, their work is inferior to their ability. The reasons why, I will endeavour to state in as few words as possible. First, I wish to suggest to the soloists one remedy—the Golden Rule. Take this every day, in small or large doses, as the occasion demands, and you will reap a great reward in securing better work.

I am an accompanist myself; naturally my heart goes out to all my fellow-sufferers. They, I know, will be glad to have their side presented. If I could change and be a soloist for a few years, I should remember the days "beyond recall" and live my life according to the above rule, expressed again in these words:

"Does any man wound thee?

If so, take unto thyself the *kind* of pain

That thou mayst ne'er inflict it on another spirit."

We accompanists are anxious to work faithfully in the effort to keep pace with progressive art; but imposition is hard to bear. We all desire success, but this comes only through united effort and *consideration*, combined with musical education. May this unity be accomplished soon, for "Art is long, and Time is fleeting." My private opinion is, of course, worth a great deal to me. The only weight I expect it to have with the class for which it is expressed is to cause them to *think*. This step will at least lay the corner stone for better things.

The principal reason for the non-existence of sympathy between soloists and accompanists, is the lack of consideration shown by the former for the latter. I refer now only to the *equally good* on both sides, those working together at the same time, and by soloists I mean those requiring the services of an accompanist. Accompanists should, above all, be musically gifted. They should, moreover, be thorough students, theoretically and technically; they should be able to read rapidly, and should be full of sympathy in following the soloists. But even the best cannot be artistic, and read rapidly, and follow perfectly a difficult work at a moment's notice. They cannot, with credit to themselves, transpose a difficult, unknown composition at sight, whenever they are requested to do so. The soloists who really do unto the accompanist what they would have done to them, and are *then* given poor work, have my sanction (and that of all my fellow-workers) to use all the strong language required to express their righteous wrath. The following incidents, experienced by two friends, are true. They are but two out of hundreds within my knowledge.

A young lady was to sing at a very artistic concert. Her carefully-studied, long-prepared selection was a difficult one. She knew that Miss T. was to play

it for her. Miss T. waited every day for the music; unlike a bad penny, it never turned up. The concert night arrived, and Miss T. reached the hall in a state of great nervous excitement. The singer, full of confidence in her well-learned piece, confronted her with, "I did not send the music because you were so well known as a fine accompanist." The remark was intended to be kind, but Miss T. gazed at the cadenzas and octave passages with a sinking heart, feeling as Tom Sawyer did when he attended his own funeral. The imitations and themes in all their significance arose before her. Somehow, her high-strung condition enabled her to possess unusual concentration, and there were no noticeable mistakes. When "all was over" she returned to her home to pass a nervous, sleepless night. The singer arose refreshed, and read the account of her success in the daily press, with but a passing glance at the uncomplimentary words regarding her accompanist. The Golden Rule had evidently never been written in her Book of Life!

Two Symphony men were to play at a certain concert. Although familiar with the name and address of the accompanist, Mr. H., they lived oblivious of his existence until the concert day arrived. They then sent him word that they would "run over" their pieces with him just before the concert. One sympathises with Mr. H. in wishing that something would "run over" the men instead. On this occasion two different compositions are given him, each in a difficult key. Running passages, octave work, and glorious places for effects and colouring (over which his soul would revel at another time) now almost drive him to despair. Unlike Caesar, he cannot do several things at once, at least, not at sight. In many places, therefore, the patience of the soloist is severely tried. At the close, they accept the compliments they receive with Uriah Heep humility, explaining, however, that "Mr. H.'s poor work upset them many times."

*O tempora! O mores!* How can we expect "perfect harmony and sympathy" 'twixt such as these? Were I a Beethoven, with the language of a Shakespeare, perhaps this magazine would allow me several pages in which to express the "thoughts that arise in me" at such instances. We love our art; we have sacrificed many dear things for this dearer one, and it is no joy to us to sacrifice this on occasions when we just "get through" without a fall. Many sins have we forgiven, oh, soloist! but we, as well as the proverbial worm, may turn, and will, when you are thoughtless and unjust, and responsible for such errors.

"Search thine own heart,  
What paineth thee in others  
In thyself may be,"

can be applied by any artist to another.

Let all who enter into the sacred realm of music,



"reverently, discreetly, advisedly, soberly, in the fear of God," try to observe the Golden Rule. The result will add nobility to art as well as to character.

Many perplexities will be cleared away, without our waiting for the world to end, and music will become in all truth the "speech of angels."

## Thoughts on Voice Training.

By D. A. CLIPPINGER.



THE tendency to theorise is valuable in that it keeps us thinking, and we finally get a measure of truth; but, on the other hand, there is a tendency to reach conclusions too quickly, conclusions which a later knowledge of facts does not confirm; hence, there is a constant readjustment.

Voice culture and singing has come in for its share, but the greater part of the theorising on this subject has been of such a character as to be of no benefit to the singer. It has been along the line of the mechanics of the voice and not the art of singing.

The critics would have us believe that the art of singing is practically lost; that the singers of to-day do not compare with those of the time of Porpora. If that be true, it is because we have been trying to discover how they did it by studying the mechanism of the organ and forgetting the tone quality, for which these singers were noted. The geologist might as reasonably expect that by becoming thoroughly familiar with the structure of the earth he could create another like it. It is not absolutely essential that, in order to produce a beautiful tone, one should know every scientific process or the names of all the muscles involved. Go into the laboratory of a great specialist and you will find it stocked with complicated machinery, all used in trying to find out how it is done. This is all right for the specialist, but from the standpoint of the teacher its value is extremely doubtful.

Read the journals and you will see that we are working from diametrically opposite points in our attempts to get at the truth of voice culture. We have organised schools which believe that the art of singing coming through muscular development alone, and every muscle, extrinsic and intrinsic, long and short, great and small, is developed until we become actively conscious of it. Power seems to be the chief aim. As athletics or physical culture this should be a success. But is the quality of the tone improving under this treatment? There is a certain animal of biblical notoriety, having abnormally developed aural appendages and immense volume of tone, but which has never earned the title of sweet singer; in fact, has never been accused of having even "a musical ear." Power is not the first consideration in singing. It is the last.

At the other extreme we carry it into the realm of metaphysics, and the teaching seems to be done by mental suggestion, a kind of suggestive psychology. Everything is carried on somewhere in the realm of

the ideal. There is much truth in this, and I consider it infinitely better than studying mechanical processes alone; but sometimes in dealing with the mental processes of singing it is necessary to remember that we are still conscious of a body.

Everything exists first as thought, and what we call creation is giving the thought a material form or manifestation; or, as Hegel put it, "Form is the realisation in matter of an idea." In learning to sing, the tone must be created, mentally, first. That is, it must be in the mind of the pupil, so he may at all times hear it. He must be able to recall a tone quality as he recalls a word. It is the business of the teacher, first of all, to assist the pupil in forming this perfect mental conception of a musical tone, and suggestions as to the physical processes should be secondary.

When the pupil has the pure tone established in mind he has a standard by which to compare every tone he sings and can then begin to practise alone. Until he has it, practice away from his teacher is worse than useless. Pupils often think it a waste of time to take lessons and not practise. Such a pupil needs to be taught to respect the honesty of his teacher, and that his teacher is taking the course that will advance him the most rapidly. It can be relied upon that the teacher is anxious for the advancement of the pupil as the pupil is himself. On the other hand, young teachers feel that their success depends on getting the greatest amount of practice out of their pupils. Don't make such a mistake. In learning to sing it is the way you practice, and not the length of time. The way for most beginners to practice is to do a lot of hard thinking and very little singing until they establish some ideals. It is easy to sing if you have something to sing. It is easy to give if you have something to give. It is the attempt to give that which you do not possess that results in failure. The successful singer must be rich in his conception of the beautiful, rich in the development of his imagination. He must be a thinker. Thoughts are his capital stock.

M. ALEXANDRE GUILMANT, the celebrated Paris organist, recently resigned his appointment at La Trinité in consequence of his strained relations with the clerical authorities. A climax came when repairs to the Cavaille-Coll organ were arranged and carried out in complete contradiction to Guilmant's wishes. M. Charles Quef, who has been choir organist for a couple of years, has succeeded M. Guilmant.

## Echoes from the Churches.

*A copy of "Musicians and their Compositions," by J. R. Griffiths, will be sent every month to the writer of the best paragraph under this heading. Paragraphs should be sent direct to the Editor by the 17th of the month. The winning paragraph in this issue was sent by Mr. J. F. Blasdale.*

### METROPOLITAN.

**BROMPTON.**—The south-west division of the London Sunday-school Choir, under the conductorship of Mr. John A. Curtis, held a very successful concert on January 13th, at Onslow Chapel. The chapel was well filled with an appreciative audience. The choir consisted of over a hundred voices, and the first part of the programme was a selection from "The Messiah." The principals were Miss Katie Moss, Madam Rina Robinson, Mr. Cyril D'Arcy, and Mr. Alfred J. Layton, each of whom were heard to advantage in their respective numbers. The chorus work was well in advance of last year's performance. The second part of the programme was of a miscellaneous character, the chief item being "I waited for the Lord," in which the solo parts were taken by two gifted members of the choir—Miss Ekendahl and Miss K. E. Curtis. The collection for the funds of the choir was in advance of previous totals, and general satisfaction was evinced at the evening's performance—showing as it did progress and increased interest in the work of the choir.

**CHALK FARM.**—The Baptist Chapel contained a highly appreciative audience on the occasion of the "Service of Praise," held on Thursday, January 16th, the pastor (Rev. E. Pitcairn Wright) presiding. After singing and prayer, the popular cantata, "The Love of God," was rendered, conducted by the composer, Mr. Arthur Berridge. Friends from neighbouring choirs, who had performed the work, enlarged the chorus, and the performance was in every degree satisfactory. Miss Mary Fuchs, G.S.M., was very successful in her solo, and with Mrs. T. C. Willey (the possessor of a fine contralto voice) in the duets. Mr. R. A. Kingston, who sang the tenor solos at the Crystal Palace performance, was engaged for the part on this occasion, and appeared in good voice and excellent style. Mr. F. Watkins sang the bass solos acceptably. Very hearty applause was rendered at the close of the work, and the pastor spoke in high terms of appreciation of the singing. Rev. George Hawker, of Camden Road Baptist Chapel, was down for an address, and he chose for his text the subject of the cantata—"The love of God"—and gave a really excellent sermonette on the theme, which was listened to with rapt attention. Too often the "addresses" on these occasions bear all too slight a reference to the surrounding circumstances, but this proved to be quite of another order. The second part embraced an organ solo by Mr. Berridge, solos by the principals, anthems, etc.

**GOSPEL OAK.**—The Christmas services at the Congregational Church included the usual children's service on December 22nd, when the Sunday scholars and choir sang the new carols issued from the office of this journal. In the evening the new Christmas service, "Tidings of Joy," was rendered by the choir and congregation with excellent effect. Short readings, prayers and sermon by the pastor (Rev. H. Le Pla) were included. On the 29th a lantern service was given, consisting of a beautiful series of views on the life of Christ, from Hoffman's pictures, with musical illustrations.

**KING'S CROSS.**—Roof's cantata, "The Pilgrim

Fathers," was rendered at Vernon Baptist Chapel on Wednesday, January 8th, to a large audience, by a choir and band of seventy, under the conductorship of Mr. A. Wallington. The solos were well taken by members of the chapel choir, and the choruses were given in a spirited manner, particularly the finale, "Blessed is the Nation." A collection taken in aid of the Renovation Fund realised £7 10s.

### PROVINCIAL.

**AMBLE.**—Mr. John Gray, organist and conductor of the Wesleyan Choir, is to be congratulated on the remarkable success that attended the rendering of the oratorio, "Christ and His Soldiers," at the Wesleyan Church on Christmas night. Mr. Gray has brought his choir to a high pitch of perfection. The soloists were Miss Mather, Mrs. Moscrop, Miss Simpson, Miss Davidson, Miss Atkinson, Mrs. Armstrong, Miss Storey, Miss M. H. Hall, Mr. J. Hindhaugh, Mr. Geo. Kennedy, Mr. F. Moscrop, all of whom sang very creditably. The choruses went with much vigour and precision. Mr. J. W. Davidson efficiently presided at the organ.

**BELLSHILL (N.B.).**—An excellent musical service in connection with Christmastide was given in the Parish Church on Sunday evening, December 22nd, under the direction of Mr. Adam Henderson, F.S.A. Scot., who ably presided at the organ. Several anthems and Christmas carols were tastefully rendered, and Miss Shirlaw and Messrs. Scott and Shirlaw contributed solos in good style and with much feeling.

**BEXLEY HEATH.**—On December 18th a performance of C. Darnton's cantata, "The Star of Bethlehem," took place in the Chapel Road Lecture Hall, under the conductorship of Mr. Oldring, by the Sunday-school choir, consisting of sixty voices. The soloists were Miss Penn, Miss K. Penn, Mr. Penn, Mr. Gower, and Mr. P. Green. Mr. Goad presided at the harmonium, and Miss Hide at the piano. The performance was excellent, the precision and tone being remarkable throughout. It is a very pretty and scholarly work, and well worthy of choirs to study. The Rev. J. Geddes and Mr. Adams spoke afterwards as to the interesting performance, which reflected great credit upon all concerned. The cantata has also been sung in connection with the Parish Church at Bexley.

**BOURNEMOUTH.**—"Some Popular Hymn Writers and their Work" was the title of a well prepared lecture, given in an attractive form before an interested audience at Lansdowne Baptist Chapel on Jan. 7th, by Mr. J. J. Brazier. The Rev. A. Corbet presided, and there was a good attendance. The lecturer dealt with the subject of hymnology in a manner appreciated by the audience, as he mentioned the compositions of the late Rev. Canon Twells, of Bournemouth, and also noticed those of such well-known writers as Bishop Heber, Charlotte Elliott, and Charles Wesley. The personality of the writers, the hymns they wrote, and the circumstances under which their work was done all received attention from the lecturer, who interspersed his remarks with anecdotes about the writers. The lecture was illustrated by sixty slides from an oxy-hydrogen limelight lantern. The slides, which included facsimiles of hymns and portraits of the

authors, were specially prepared for the occasion. The lecture was repeated in the Wesleyan Chapel, Springbourne, on Jan. 8th, when Mr. Alderman J. A. Parsons, J.P., was in the chair.

**CHESHAM, BUCKS.**—The annual New Year concert (which has now taken place regularly for over forty years) was given, as usual, in Hinton Baptist Chapel, on January 1st, when a classical programme was gone through by the choir, assisted by local friends, under the leadership of Mr. W. Ward, a veteran musician, who has been the organiser and director of these concerts ever since their commencement. The choruses included four from Mozart's "12th Mass," and two from Costa's "Naaman," while solos, quartets, and instrumental selections were given from the works of Handel, Haydn, Parry, Costa, Pierson, etc., concluding with the Hallelujah Chorus. The financial result was satisfactory.

**DEAL.**—On December 18th the choir of the Wesleyan Church gave a rendering of Arthur Berridge's cantata, "Christ on the Sea," under the direction of Mr. J. W. Mugford. The pianist was the organist of the church, Mr. L. S. Ramell, and the choir consisted of over thirty voices. This being the first occasion on which the cantata has been rendered in this district, the audience may be described as good. A tenor soloist not being available, those parts were taken by Mrs. Weston and Miss Prior. Other solos were rendered by Miss P. L. Mugford, Mr. Taylor, and Mr. Prior, and the quartette, "For God shall wipe all tears," was very effectively given by Miss Prior, Mrs. Marshall, and Messrs. Marshall and Elvery. A collection was made at the close.

**EGHAM HILL.**—On Sunday, Dec. 22nd, at the Congregational Church, the following anthems, etc., were rendered by the choir—numbering thirty-six: Solo, "Comfort ye," and "Every valley," and chorus, "And the glory of the Lord" (Messiah); anthem, "O shepherds haste onward," to Gounod's "Nazareth"; "There were shepherds," C. Vincent; solo, "The Star of Bethlehem"; three carols and Christmas hymns. The tenor solos were sung by Mr. Edgar; Mr. B. Tice conducted the anthems, and Mr. S. Janes presided at the organ. The church was very artistically decorated with evergreens and flowers. The attendances were good at both services.

**FOLKESTONE.**—Darnton's cantata, "Tidings of Joy," was given as the anthem in Radnor Road Congregational Church on Sunday evening, December 22nd, and was much appreciated by the congregation. The solos were nicely rendered by the Misses Dodd and Page and Mr. Heron, and the full choir gave the choruses with intelligence and precision, under the conductorship of Mr. W. F. Jupe. Mrs. Ostler presided at the organ.

**GAINSBOROUGH.**—A large number of the Wesley choir and friends met together recently, by Mr. and Mrs. G. H. Smithson's invitation, at an "At Home" and social evening. Councillor Housham presided. An excellent tea was prepared for 5.30, after which an interval of half-an-hour was spent very pleasantly in social chat. The president in his opening remarks complimented Mr. Smithson on the improvement in the choir. He said it was not a large choir, but he was pleased to say it was a very efficient one. What they attempted to do they always did very creditably. Half-way through the programme there was a short interval, when Councillor Barlow moved a vote of thanks to Mr. and Mrs. Smithson for their kindness in providing such a pleasant evening's

enjoyment. He said the choir was a voluntary choir, and it was only on very rare occasions that they had an opportunity to tell them how much they appreciated their excellent services. Councillor Cooper, J.P., seconded, and Councillor Gray supported the motion, each gentleman expressing his appreciation of the efforts of the choir to maintain a high standard of efficiency as regarded the musical portion of the services of the church. After an interesting programme had been rendered in a very pleasing manner, supper was partaken of. Games followed, and the Rev. Matthew Hall gave several quaint Cornish stories to the great amusement of the company.

**MANCHESTER.**—At the Broughton Congregational Church the annual choir Sunday was observed on Jan. 12th, when appropriate sermons were preached by the newly-elected pastor, the Rev. Rowland Sturt. Special music was rendered by an augmented choir, numbering upwards of forty voices, help being rendered by several members of neighbouring choirs connected with the Nonconformist Choir Union. The special music consisted of the following items, viz.:—Morning service, Garrett's "Te Deum"; Hiles' "Blessed are the merciful," sung as a quartet by Misses Pollitt and Nichol, Messrs. Butler and Dalgleish; and Josiah Booth's, "Arm, soldiers of the Lord." Evening service, Darnton's "In the Beginning was the Word"; Spohr's duet, "Children, pray this love to cherish," from "God, Thou art great," sung by Miss Hartley and Mr. Butler; Goss' "The Wilderness," the solo parts being well rendered by Mrs. Jones, Miss Hartley, Mr. Butler, and Mr. Whyte; and Sullivan's, "Say, watchman, what of the night," which, being sung unaccompanied, the beautiful harmonies came out with great effect. At each service the Rev. H. E. Elderkin's setting of the Lord's Prayer was sung, and at the close of the evening service Bruce Steane's Vesper Hymn was sung. The music had been prepared by and was given under the direction of the choirmaster, Mr. J. S. McDougall; the honorary organist of the church, Mr. T. G. Young, presided at the organ throughout the day and played the following voluntaries, all from the "Organist's Magazine of Voluntaries," viz., "Prelude" (B. Jackson), "Postlude in G" (H. E. Nichol), "Meditation" (Bruce Steane), and "Postlude in G" (Munro).

**NEWPORT (MON.).**—The United Congregational Church Choirs gave a grand performance of Mendelssohn's "Elijah" in the Tredegar Hall on Thursday, December 19th. The band and chorus numbered 160, and was conducted by Mr. H. F. Nicholls, A.R.C.O. The principal artistes were Miss Margaret Dobson, Madame Florence Croft, Mr. Reginald Brophy, and Mr. W. J. Ineson. Miss Dobson, who is a new London soprano, created a very favourable impression, her voice being clear and flexible, and quite equal to the important parts assigned to it. Her rendering of "Hear ye, Israel" was very fine and praiseworthy. Mr. Ineson also filled the rôle of the prophet with great success, his finest effort being "Is not His word like a fire?" The other artists also did well in their respective parts. The choir acquitted themselves admirably, and as this is only the second season of the united effort, is all the more creditable. The best numbers were the "Baal Choruses" and "Thanks be to God," these vigorous numbers receiving a fine rendering. There was a large attendance, and the concert proved an enjoyable one.



**NORMANTON.**—A splendid two-manual organ has been erected in the Wesleyan Church at a cost of £450, the work having been entrusted to, and satisfactorily carried out by, Mr. Albert Keates, of Sheffield. The instrument contains twenty-eight stops, nine on the great, eleven on the swell, three to pedals, and five couplers. Tubular pneumatic action is applied to the pedals and the lower notes of the great and swell heavy pipes. Prior to the opening on December 4th, over £300 had been subscribed and promised, and the opening services, consisting of three Sunday services, two organ recitals, and a cantata, raised a further £50. The opening recital was given by Mr. H. A. Fricker, Mus. Bac., F.R.C.O., Leeds City organist, whose executive skill was a treat to a large audience. On the following Sunday, the Rev. W. Salisbury, resident minister, was the preacher, and Mr. J. A. Meale, A.R.C.O., of Selby, ably presided at the organ. On the second Sunday the Rev. E. Bulmer, of Driffield, preached to large congregations, while Mr. A. Jennings presided at the organ with his usual ability. Mr. J. Stone, of Leeds (Brunswick) was the third special organist, and his services were much appreciated. In addition to special singing at each of the Sunday services, the choir (choirmaster, Mr. G. W. Denton) rendered in splendid style a cantata, "Day and Night" (Nichols).

**NORTHAMPTON.**—The annual meeting of the Victoria Road choir was held on Saturday, January 11th, when the members and a few friends were again generously entertained to tea by the treasurer, Mr. D. Kightley. After the meal, a hearty vote of thanks to Mr. and Mrs. Kightley was proposed by the president (Rev. H. Matson), who spoke in appreciative terms of the unflinching and, indeed, fatherly interest which Mr. Kightley takes in the welfare of the choir. The proposition was carried with acclamation. A tasteful New Year's card presented to each one was an evidence of Mr. Kightley's kindly thoughtfulness. After tea the business meeting was held, the Rev. H. Matson presiding. The chairman thanked the officers and members of the choir for the efficient service they had rendered the church during the past, and expressed his own and the church's indebtedness to them for the help they gave in conducting the services of the church. The secretary's report was very gratifying, showing a year of steady and successful work, which in no previous year has ever been surpassed. The treasurer's report showed a satisfactory balance in hand. Before proceeding to the election of the officers, Mr. and Mrs. S. Stringer expressed the hope that the choir would kindly elect others to the office of secretary and choir leader respectively, as they declined to take office again, but contrary to their wishes they were unanimously re-elected. Ultimately the matter was adjourned for a month. Mr. D. Kightley was re-elected as treasurer, and Mr. A. Scott as librarian and auditor.

**NOTTINGHAM.**—The annual choir festival in connection with the Musters Road Wesleyan Church, West Bridgford, was held on Thursday evening, January 10th. An interesting and enjoyable programme had been arranged, and though the attendance was not so large as could have been desired, those who were present were warm in their eulogies of the splendid manner in which every item in the programme was rendered, and they went away feeling that it had been good to be there. The choir, which was largely augmented for the occasion, under the conductorship of Mr. T. Furley Davis (the choirmaster), sang Goss' "Wilderness" and

Mendelssohn's "Hear my prayer," the solos in the latter being sung with conspicuous ability by Madame Lizzie Moulds, a local soprano of no mean merit. Madame Moulds also sang with much feeling and expression "O Divine Redeemer" (Gounod) and "O dry those tears" (Teresa del Riego), the latter with cello obligato. The other items in the programme included "The Lord is my light" (Allitson), sung by Miss Florence Wall, and "In native worth" (Haydn), sung by Mr. Chas. W. Wainwright, both of which were rendered in capital style. Three instrumental trios, viz., "La Serenata" (Braga), "Largo" (Handel), and "Hymne à Cécile" (Gounod) were played by Mrs. Churchill Wright (harp), Mr. J. F. Blasdale (organ), and Mr. F. W. Hodgkinson (cello). Mr. J. F. Blasdale (organist of the church) accompanied throughout the service, and also played the following voluntaries: Prelude and Fugue in E minor (Bach), Allegretto (Wolstenholme), and Guilmant's March in D, the latter bringing to a close an altogether delightful service.

**SUNDERLAND.**—At Grange Congregational Church, on Sunday afternoon, December 29th, 1901, a performance was given of the Christmas music from "The Messiah." The soloists were Mrs. Edward Dean, Mrs. J. L. Smith, Mr. R. Haswell, and Councillor F. Foster. The choruses were splendidly rendered by the choir of the church. There was a crowded attendance, and a substantial collection was taken for the Choir Fund. Mr. J. L. Smith, A.R.C.O., the organist of the church, was the conductor and organist.

**WOKING.**—A very successful concert was given in the Primitive Methodist Church on Wednesday, January 15th, by the united choirs of the Baptist and Primitive Methodist Churches and a few local helpers (about forty voices), under the able leadership of Mr. George Sumner, conductor of the Primitive Methodist choir. A good programme was carried out. Part I. was miscellaneous, consisting of organ, violin, and vocal solos and quartettes. The cantata, "The Love of God" (A. Berridge), formed the second part of the programme, which was rendered in a very satisfactory style by the well-balanced choir, supported by the able accompaniments of Mr. P. T. Walker at the piano, and Mr. W. J. Cowling at the organ. The solos were taken by the leading voices of the choir in an excellent and much-appreciated style. The most prominent solos were: "For God so loved the world," nicely sung by Miss Boardman; "When I had wandered from His fold," Miss N. Macdonald; "Behold! what manner of love," Mr. H. E. Burnett; and "O Love Divine, how sweet Thou art," well maintained its popularity through Miss E. Cowling, and elicited a good round of applause from the audience. The duet, "Beloved, now are we children of God," sung by Misses Boardman and N. Macdonald, was also well received. The choruses were well rendered by the choir. The best one was certainly the inspiring chorus, "Lift up your heart," which was a triumphant conclusion to a good concert.

#### COLONIAL.

**NEW ZEALAND.**—An excellent performance of the "Messiah" was recently given in Wesley Church, Wellington, when the chorus of 200 singers did themselves much credit under the able conductorship of Mr. C. A. Mackintosh. The soloists were Miss Randell, Miss L. White, Mr. W. Cook, and Mr. F. S. Pope, the latter especially greatly pleasing the audience. Herr Lehmann was leader of the orchestra.

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### Great Organ.

Compass CC to C, 61 Notes.

1. Contre Flute .. ..	Wood and Metal	16 feet.
2. Open Diapason Major	Metal	8 "
3. Open Diapason Minor	Metal	8 "
4. Flute Fondamentale ..	Metal	8 "
5. Dolce .. ..	Metal	8 "
6. Octave .. ..	Metal	4 "
7. Flute Harmonique ..	Metal	4 "
8. Piccolo Harmonique ..	Metal	2 "
9. Trumpet .. ..	Metal	8 "

### Swell Organ.

Compass CC to C, 61 Notes.

10. Lieblich Gedact .. ..	Wood and Metal	8 feet
11. Geigen Principal .. ..	Wood and Metal	8 "
12. Rohr Flöte .. ..	Wood and Metal	8 "
13. Aeoline .. ..	Metal	8 "
14. Voix Célestes .. ..	Metal	8 "
15. Gemshorn .. ..	Metal	4 "
16. Flautina .. ..	Metal	2 "
17. Mixture (3 ranks) .. ..	Metal	- "
18. Oboe .. ..	Metal	8 "
19. Horn .. ..	Metal	8 "
20. Vox Humana .. ..	Metal	8 "
21. Tremulant .. ..	-	- "

### Choir Organ.

Compass CC to C, 61 Notes.

22. Dulciana .. ..	Metal	8 feet.
23. Lieblich Flöte .. ..	Wood and Metal	8 "
24. Suabe Flöte .. ..	Metal	4 "
25. Flageolet .. ..	Metal	2 "
26. Clarinet .. ..	Metal	8 "
27. Oboe .. ..	Metal	8 "
28. Vox Humana .. ..	Metal	8 "
29. Tremulant .. ..	-	- "

### Pedal Organ.

Compass CCC to F.

30. Open Diapason .. ..	Wood	16 feet.
31. Bourdon .. ..	Wood	16 "
32. Dulcet Bass .. ..	Wood	16 "
33. Flute .. ..	Wood	8 "
34. Trombone .. ..	Metal	16 "

### Couplers.

35. Swell to Pedal.	40. Swell to Choir.
36. Great to Pedal.	41. Swell to Great.
37. Choir to Pedal.	42. Great to Swell.
38. Swell Sub-Octave.	43. Swell Octave to Great.
39. Swell Octave.	44. Swell Sub-Octave to Great.

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Four Composition Pedals to Swell Organ (Two Selective Interchangeable).

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## Staccato Notes.

LORD DYSART has offered £10,000 if other people will contribute £490,000 within the next six months to build a new London opera house.

It is said that Sousa, before he sailed for America, contracted to write a comic opera in collaboration with a well-known London librettist.

THE KING has been pleased to nominate H.R.H. the Prince of Wales to be President of the Royal College of Music in succession to His Majesty.

DR. CRESER has resigned the post of Organist at the Chapel Royal, St. James's. Mr. W. G. Alcock, Mus. Bac., has been appointed to succeed him.

THE annual meetings of the I.S.M. in London were a great success. The utterances of Dr. Cummings on "Our Vocation" and Dr. Harding on "The Educational Value of Musical Examinations" were practical and interesting.

ABOUT 200 Coronation Marches were sent in for the competition for a prize of fifty guineas offered by the Worshipful Company of Musicians. Sir Hubert Parry, Sir F. Bridge, and Sir Walter Parratt adjudicated upon them, and awarded the prize to Mr. Percy Godfrey, Mus. Bac.

## To Correspondents.

BASSO.—You cannot do better than study Randegger's work on Singing, published in Novello's Music Primer Series. The price is 4s., or in paper boards 5s.

J. T.—You will find it in Best's arrangements (Novello and Co.).

W. W.—(1) Yes. (2) Yes. (3) You must use your own discretion.

ORGANIST.—Don't use the mixture nor the 16 foot.

The following are thanked for their communications: E. A. S. (Worthing), A. W. (King's Cross), T. F. (Filey), J. B. S. (Preston), W. C. R. (Worcester), E. E. (Southampton), W. J. E. (Wellington), R. D. (Limerick), J. J. (Merthyr Tydvil), E. S. (Ely), T. T. (Thirsk), W. A. (Penzance), F. J. E. (Elgin), E. R. (Barnsley), C. D. (Margate).

## Accidental.

It is not always the great conductor that shines as a composer, though unfortunately he often labours under the delusion that such is the case. On one occasion Hans Richter was present at a concert given by a brother composer at which the latter performed a long and not peculiarly interesting work of his own. When the composition came to an end Richter expressed his criticism in a very few words. "Well," he said, "I too haf written compositions to make a pile so high," raising his hand three feet above the ground; "but I haf burned them!"

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Words by Austin Cecil, Wilfrid Mills, and Mrs. M. L. Haycraft.

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#### HE IS RISEN.

By THOMAS FACER. An Anthem for **Easter**, containing much variety. Choral Recit., "Now when they came to the tomb," is preceded by the first strain of the old Easter Hymn tune on the organ. This is in *unison* of course. *Allegretto*, "Why seek ye the living among the dead?" is a two-part Chorus for *Soprano* and *Contraltos*. *Andantino*, "O Wondrous Power" is a quartet for S. A. T. and B. A quiet diatonic movement followed by a short instrumental passage leads to the final chorus. *Allegro moderato*, "Hallelujah, Christ is risen." A short fugue, not difficult; ending with majestic phrases for voices and organ alternately. (ad.; Tonic Sol-fa, rd.)

#### CHRIST IS RISEN.

By JAMES LYON. An **Easter** Anthem, beginning with a recitative for *Basses* with the title words. The second phrase, "For since by man," is part *unison* and part harmony. Mr. Lyon introduces the hymn, "O Lord of all, with us abide," which is treated very effectively, each verse being varied from the others, the last is a "chorale," the first half unaccompanied, while the second has full accompaniment, the whole closing with a fourfold Amen. (1rd.)

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### VOLUME V.

November, 1899, contains—

Contemplation. James Lyon.  
Andante Religioso. C. Darnton.  
Meditation. Arthur Berridge.

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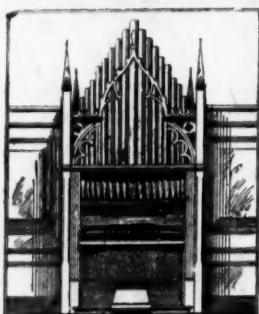
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